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by Pierre Loti suggest the type of material available; the following anecdote will show the degree of difficulty desirable in second year work.

Erat olim Neapoli columna quam Gallus quidam, vir singulari animo, loco publico constituit, qua in columna haec verba inscripta sunt: "Quotannis, Kalendis Maiis, caput aureum habeo". Quid autem illa verba significabant? Nemo intellexit. Kalendis Maiis magna turba hominum circum columnam convenire solebat. Quamquam autem diu conspexerunt, caput columnae nihil mutatum est. Tandem, vir acutus, postquam diu de hac re cogitavit, locum notavit in quem umbra capitis columnae Kalendis Maiis incidit. Quem locum nocte effodit, et magnam vim auri ibi invenit.

Countless casual ways of making the Latin language real suggest themselves to any alert teacher. Writing original Latin sentences does not lose its charm from first year to fourth. If the teacher can guide the work closely enough to prevent the use of constructions for which the student knows as yet no Latin equivalent, few exercises do more to bring out the difference between English and Latin idiom, or to arouse the joy of effort. A dialogue between Caesar and Ariovistus, an account of the Helvetian campaign from the point of view of a Gallic soldier, a Latin rendering of a part of President Wilson's Inaugural Address have aroused enthusiasm quite out of proportion to the effort expended. A dramatization, under the teacher's direction, of the story of Perseus and Andromeda converted the dull part of first year Latin into rapt excitement and even a chance to compose a few original Latin sentences after seeing a dramatization of A Man without a Country roused deeply a child who had had Latin five months.

All these devices, however, are worse than useless if they tend to displace Caesar entirely, and to diminish the care with which we equip our students for the battle with Latin. We must not bring up a generation that will only lament and sign their wills on the eve of the conflict. If Latin is still to be studied and there are to be men and women equipped to teach it, we must not be sending mere pleasure-loving Trebatii out to winter-quarters in Gaul. We need rather the courage of the Nervii to cross the widest rivers of syntax and climb up the highest banks of indirect discourse, *quae facilia e difficillimis animi magnitudo redigit*. If there was need of a Cicero to praise Cicero worthily, there is needed a Caesar to encourage his legions, and keep them following his standards to-day.

SUSAN BRALEY FRANKLIN.

THE ETHICAL CULTURE SCHOOL, New York City.

I suggested a rephrasing of the subject, so it should read, What results can fairly be expected from the study of Latin?, and I maintained that the study of Latin is in most vital relation with the life of to-day if, and only if, the results are actually in practice being produced. Bring Latin into vital relation with the life of the individual student; give him something vitally worth while in his life—something that he cannot get so well from any other source in the curriculum—and not only will the study of Latin justify itself with reference to that individual student, but also its permanent place of honor in the curriculum is assured. The teaching of Latin is alive if the teacher is alive and is adequately prepared for his task. There *is* a problem,

to be sure, when the teacher is incompetent—and, unfortunately, this condition often exists. The real question for us is How shall we raise the standard of our High School Latin teaching? The only suggestions ventured by me—based on the experience of years with college entrants—were that freshmen, even those from excellent schools, should have been more generally made to feel that Latin was a real language of a real people, and that there should have been a more rigorous insistence on exact and felicitous translation, abhorring all translation jargon and all attempts to explain Latin syntax by mutilating the mother tongue in imitating Latin constructions.

I was anxious to pay my respects (?) to 'psychological syntax run mad', and also to the fatuity of hurling youngsters into Caesar, Cicero and Vergil—but time forbade.

CORNELL UNIVERSITY.

CHARLES L. DURHAM.

(1) Latin, like other subjects, is not for all. We waste our efficiency, expose the subject to losses and dangers of many kinds when we attempt to force Latin upon the unfit, the impossible. Somewhere there should be a selection of pupils, either at the end of the grades, or better, after a fair testing of the pupils in the High School.

(2) After the possible are found, specific care should be taken that the pupils understand that they are getting value. Testimonials of the value of Latin should be quoted occasionally; English word derivation should be noted.

(3) Some easier and more interesting material should be found for the earlier terms. Inflection and an apparently new syntactical setting of words present difficulty enough to the beginner, without demanding that he at the same time acquire a new vocabulary, relating to the things that have little interest to most pupils. Here the device of simple oral exercises has a double value. Such simple talk can be speedily developed between teacher and pupils, not the direct method, but little sentences about eyes, and hair, and feet, and school, and room, and windows; these always wake up a class and give the pupils a new sense of the realness of Latin and a joy in using it. Such words cost nothing to acquire. They illustrate sentence-uses perfectly.

(4) When the classes come to reading, consideration should be had of the spiritual and artistic values. It is just these that give Cicero and Vergil their deathlessness. Even Caesar sometimes appeals to the imagination. Minds always have answered to the power of such qualities. They always will.

CHARLES S. ESTES.

ERASMUS HALL HIGH SCHOOL, Brooklyn.

## REVIEWS

A Study in Latin Abstract Substantives. By Manson A. Stewart. (University of Michigan Studies: Humanistic Series, Vol. III, Part II, pp. 113-178). New York: The Macmillan Co. (1910).

The author presents an argument, followed by word-lists, to prove four propositions, summarized on pages 113-114:

(1) That, in respect to the use of substantives at least, classical prose is as abstract, or even more so,

than the popular speech; (2) that no class of abstract substantives (in particular the class in *-tio*) can be said to be characteristic either of the popular speech or of the classical language as a whole; (3) that words which were most common in the classical language were also most common in the popular speech, with few exceptions; that the greater part of all rare literary words either had no existence in the popular speech, or that their existence there was of short duration or of sporadic occurrence; and (4) that the appearance in post-classical literature of ante-classical words which did not become classical is not evidence, of itself, of the vulgar character of such words; but that the greater part, at any rate, of such revivals are due to the archaistic tendency of individual writers.

These interesting propositions merit our careful attention, inasmuch as they are in contradiction to generally accepted statements about the popular speech of the Romans. To determine the first point, our author employs two methods and finds the results to agree (125):

I have counted the words in the vocabulary, and then I have counted every actual occurrence of a substantive in the works of each writer and have distinguished between abstract and concrete use. According to the first method, in Plautus' vocabulary of substantives,  $33\frac{1}{3}$  per cent are abstract; in Cicero's, 49; in Tacitus', 46; in Petronius', 32. According to the second method, Plautus' works show us 33.4 per cent; Horace's satires, 31; and Petronius', 31. Cicero's philosophical works give us 62.3 per cent; his orations, 52.4 per cent; Caesar, 40; Tacitus, 50.2; Vitruvius, 35.2; Varro (*De re rus.*), 25.5; Horace (epistles), 40; Catullus (hexameters and elegiacs), 34; Virgil (*Aeneid*), 29; Juvenal, 27; Catullus (lyrics), 26; Horace (odes), 19. These numbers need no comment. Take any prose writer (or writer of comedy) that one may call vulgar and he falls far below any of the classical prose writers in abstract expressions. Even of the poets only a few fall below the so-called vulgar writer Petronius. . . . These facts agree with a common sense view, for it is unreasonable to expect that the great mass of people would deal more in abstract expression than the literary man. The common people approach more nearly the simplicity of the child, who thinks almost wholly in the concrete.

We shall certainly accept this first proposition as proved.

The argument on Professor Stewart's other three propositions forms a closely united whole, and must be considered as a unit. Cooper, *Word Formation in the Roman Sermo Plebeius*, 44, states that abstracts in *-tudo* were prevalent in the popular speech, and that this suffix was favored by the popular speech at the expense of the classical *-tas*. Professor Stewart replies (116-117):

In Plautus we find 28 substantives in *-tudo*; of these, 13 appear in Cicero, and 11 of the 13 appear again either in modern Italian, Spanish, or French. . . . Of the 15 which do not appear in Cicero, not one has found its way into one of the three modern languages, even though 8 are revived by later writers. . . . Of the 15 . . . , 6 are replaced in classical Latin by forms in *-tas*. The 6 forms in *-tas*

all have modern descendants. The 6 forms in *-tudo*, of which 5 were revived by later writers, have no modern descendants. If these forms in *-tudo* maintained themselves in the popular speech from the time of Plautus till the time of Hieronymus, a period of six hundred years of strong literary influence, why during the next six or seven hundred years with little literary influence, did the popular speech put aside these forms to which it had clung so long, and adopt in each case the literary form in *-tas*? The late forms in *-tudo* are revivals due to certain individuals who used them. Their place in the popular speech had long been lost. The forms in *-tas* belonged to the popular speech. For this very reason we find them both in the classical speech and in the modern languages.

Precisely the same results are reached by the study of abstract substantives with other suffixes. Later (137-138), Professor Stewart says: "The significant fact is that the great majority of all words peculiar to any author or to a few authors fail to appear in Italian".

With regard especially to the third proposition, he says (154-155):

Slaughter, I believe, has proven that Terence merited Caesar's praise as "*puri sermonis amator*". He is certainly far more Ciceronian than Plautus; for the same reason also his vocabulary is nearer the people's than is Plautus'. Of substantives in *-tio*, . . . 73 per cent of Plautus' become classical, 81 per cent of Terence's; 63 per cent of Plautus' have become Italian, 75 per cent of Terence's; of substantives in *-tus*, 79 per cent of Plautus' became classical, 84 per cent of Terence's; 70 per cent of Plautus' have become Italian, 80 per cent of Terence's; of Terence's 21 substantives in *-ntia*, all are Ciceronian and all are found in Italian; of Plautus' 26, 19 are both classical and Italian, but of his 7 non-classical words, only one has become Italian. Of Plautus' whole vocabulary of substantives, only 67 per cent; while of Terence's, 84 per cent have become Italian. Slaughter has shown us that Terence is more classical, more Ciceronian, and this fact shows us that he is also more vulgar than Plautus. Caesar's *purus sermo* demands words which are common in the language, both literary and popular. Plautus on the other hand employs words in large numbers which, so far as we have any evidence, have no existence outside of the works of Plautus, excepting those that were borrowed from him by a few later writers. At every point we are forced to the same conclusion; authors who are the most classical in vocabulary are also most vulgar.

The reviewer has no inclination and no ground for distrusting Professor Stewart's collection of material and his interpretation thereof; and his conclusions logically follow—or at least no other *positive* conclusions can be drawn. But the question remains: has Stewart assembled all the testimony upon the problem? He says himself (155), without seeing all that the statement implies: "The major part of every author's vocabulary is composed of words common to both the literary speech and the popular speech". This is a most important point, too often lost sight of in the consideration of popu-

lar Latin and literary Latin; but, after all, in such discussions we are concerned primarily with *differences* and not with *resemblances*. The investigator's task is to determine the small differences between the two phases of the language, as being more important than the large resemblances, whatever use we may make of the different phases of the tongue. Of the significance of the often cited pairs *equus caballus*, *os bucca*, *bos vacca*, there can be no doubt; they are a more valuable commentary on linguistic conditions than a hundred classical words which were both literary and popular, and appear both in Cicero and in Italian. Then, too, popular language has its fads and fancies, and many of its words and usages are transitory, while literary language is relatively unchanging because of the literary norm; consequently, many rare usages may be in reality popular or vulgar, though they have left no heritage in Italian. A fundamental fallacy lies in proving that abstracts are relatively rare in popular speech, and in then claiming, upon the evidence of the use of abstracts, that popular speech and literary language substantially agree; the burden of proof or disproof must rest with the commoner concrete substantives, not with the rarer abstracts. And finally, it would be well to supplement this investigation by a reverse investigation, by means of Körting's *Lateinisch-romanisches Wörterbuch* (apparently not consulted by Professor Stewart), to determine how many of the abstracts in Romance dialects are derived from Latin originals which fail to appear in the literature, or from words formed with the old suffixes in late Latin; their testimony might easily show the extensive living use of certain suffixes in the late period, in a way not to be surmised even by an examination such as that made by Stewart.

Despite these qualifications, the reviewer believes that Professor Stewart has done a valuable piece of work, and has thrown a flood of light upon phenomena previously ill-understood or misunderstood; and that the additional testimony to be derived in the ways just indicated would not materially alter his results. His treatise must be carefully consulted by every one who hereafter attempts to deal with the Roman *sermo plebeius*.

UNIVERSITY OF PENNSYLVANIA.

ROLAND G. KENT.

Latin Songs: Classical, Medieval and Modern, with Music. Edited by Calvin L. Brown. New York: G. P. Putnam's Sons (1914). Pp. 135. \$2.00.

Mr. Brown has made an attractive and comprehensive collection of the Latin songs of all ages. As the title indicates, the order is chronological, with reference, naturally, to the words. The book opens with a graceful, rhythmic musical setting of

the *Carmen ad Dianam* of Catullus (34), composed by Edward F. Schneider. The following number, Catullus's translation of Sappho's *φάλveraί μοι κήρος* (51), seems most inappropriately mated to a sedate hymn-tune by Barnby, which for most of us has religious connotations. After Catullus comes Horace; we advance from the well-known *Integer Vitae* of Flemming past the interesting arrangements of Frederic De F. Allen to John Greene's music for the Sapphic and the Alcaic strophes. The student of Horatian meters may use these settings to very great advantage, for they preserve the relative quantities of the syllables, and a vivid realization of just how the 'longs' and the 'shorts' succeed one another in the various verses is absolutely essential for the securing of an appreciation of the true rhythm of Latin poetry. That the traditional emphasis on the first part of each foot is retained will seem of far less consequence to most teachers. May we suggest that, in order to avoid monotony or to come closer to the spirit of any given Ode, a teacher or student of comparatively slight musical proficiency may construct new melodies upon Mr. Greene's carefully worked-out time-values? It is to be regretted that some of the more common Asclepiadean stanzas are not represented by similar arrangements for four voices; Salaman's charming interpretations of *Vitas hin-nulco* and *Donec gratus*, intended for trained singers, are hardly adapted to pedagogical ends.

After the classic lyrics come the medieval hymns, beginning with the *Splendor Paternae Glorae* of Ambrosius (340?-397); *Veni, Creator Spiritus* is furnished with three settings of widely differing dates; Liszt contributes music for *Ave Maris Stella*, Schubert for *Salve, Regina*; to relieve somewhat the ascetic gloom of the famous *Dies Irae* and *Stabat Mater* appear the Goliardic *Meum est Propositum* and some Christmas carols—*Dies est Laetitiae* and the jolly *Caput Apri Defero*, in that version which is used to-day at Queen's College, Oxford.

When the medieval period has been left behind, the selections become much more miscellaneous in nature. Our old, old friends, *Gaudeamus Igitur* and *Lauriger Horatius*, now step forward, accompanied by Latin renderings of German folk and student songs, English hymns, College odes, and nursery rhymes (*Mica, Mica Parva Stella* and *Horner Iaculo*, for example). Among all of these everyone doubtless will find something to his taste; I like especially the *Dormi, Iesu*. According to the footnote, S. T. Coleridge found the poem on a print of the Virgin which he discovered in a little German village; the music is a Chilean Lullaby, arranged by Charles F. Manney. The gentle melody with its harp-like accompaniment soothes the spirit and weaves the dreamy spell of the true lullaby.

SYRACUSE UNIVERSITY.

HAROLD L. CLEASBY.